

NORTHERN

JUNKET



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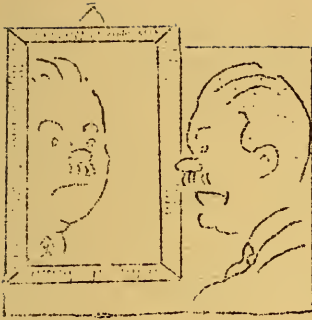
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TELL YOUR FRIENDS ABOUT NORTHERN JUNKET!
The Dance Magazine That Is Different!



TAKE IT OR LEAVE IT

It's nice to know that the "50 Basics" concept of square dancing is slowly spreading across the country. At least it is a reasonably sane idea. And if a caller can't give you an evening's fun with 50 basic figures he'd better go

back to caller's school.

Speaking of callers and callers schools, why does every graduate sound like every other one else? If you closed your eyes you couldn't tell if "Joe Blow" was calling or one of the big shots of the square dance world. There must be a reason why this is so. Maybe someone can tell me.

Square and folk dance camp season is almost here. If you are halfway serious over dancing as a good family style of recreation that I urge you to attend one. And I will not fall into the trap of recommending one over any of the others. Go to the one that best fits your needs. But go to one. Not only will you learn something but will be learning it with the most congenial people in the country.

It goes without saying that I hope you have attended or will attend at least one dance festival this year. Square dance festival or folk dance festival; it makes little difference. Just as long as you are moving to music what does it matter whether you're dancing a Greek hasapico or a contra or the latest whizz bang of modern square dancing?

With all best wishes

Ralph



DUTIES OF AN M.C.

by EARL JOHNSTON

Earl Johnston is one of the finest callers in the country. This article is from a talk that he presented at a New England Callers Clinic, Auburn, Mass. in 1963

One of the overlooked tasks that come our way as square dance callers is that of Master of Ceremonies. This may be at a festival or, in some instances, at a one night stand where we are working. At the one night stand, it is often because we know how to handle the sound system and have been acting as the leader for the evening that the task of MC is thrust upon us.

According to the dictionary, an MC is a person appointed to supervise matters of formal procedure and provide for a continuity of the program. In square dancing, the continuity of the program is our main purpose. In order to do this there are some basic rules that we must follow if we are to do the job well.

We must be thoroughly acquainted with the sound system, and if there is a sound technician working the master controls, we should have a set of signals worked out with him. This requires some planning and forethought, plus being in the hall before the program begins. It is quite impossible to work out details with a sound technician or study a sound system once the program gets under way. The reason for putting sound first is, that it is the responsibility of the MC to do all in his power to make the callers he introduces sound as

well as possible.

The MC should also have all of the background material available on each individual caller who will be working during his hour. These callers depend on the MC to make sure that every dancer in the hall knows who is calling and where he is from. The dancers at festivals do not usually know, and many of them do not care, but as MC you should make them know. You have to be able to keep their attention during the introduction, and it is very important that you do not give the name of the person you are introducing until all are listening. This is why you need the background material. It gives you a chance to start talking and to get their attention. This would not be too difficult a job if the callers who taught the people how to dance also taught them some manners. Since this seldom is the case, we have to work at getting their attention.

There are many ways of doing this. Some of the more common are: (1) Just start talking and keep it up until they quiet down. (2) Use a record with bugle calls on it and use the cavalry charge - this works but is rather harsh and should only be used in extreme cases. (3) Start calling a square; even the most talkative dancer will usually be quiet when the dancing starts. (4) If you tell jokes, you might tell a short one - but this can be suicide unless you have the ability to tell them well. No matter how you do it, it is your responsibility to get their attention when you introduce your callers. When they have finished their calling, it is always wise to mention their name again and say something nice about their calling. This may seem to be overdoing it a little, but let's face it, these callers are working at these affairs for no pay and they must have recognition if their time is to be of any value to them.



The MC should be sure to find out beforehand who is going to do singing calls and who is going to do pat-

ter. He also should have some idea what singing calls have been done in the previous hour, so that there is not too much repetition in the program. He cannot tell the callers what to do, but he can let them know if there was a caller who did the same call they plan on using just a short time before. The MC also should keep time on how long the callers are working, so that no one gets more than his share of time at the mike. This requires tact, but it is very important. Many callers in their enthusiasm forget that there are other fellows waiting for a chance. When you are MC you have to let them know that you are in charge for that hour. If they have been around, they will cooperate and, if they do not, you have many ways of getting them to do so without arguing with them. Callers have no right to expect the MC to build them up with a great introduction if they give him a hard time at the start.

Another task of the MC is to run the rounds for the hour he is working. He must see that the breaks are not too long and that the round dance portion of the program flows smoothly. If the festival is very large, you may have trouble getting the square dancers to move out of the way for the round dancers. This is the time to use the large circle technique of setting up the rounds. Have all of the round dancers who are going to dance the round that is programmed, join hands in a circle. Then have all of the square dancers who are inside the circle move out of the way. It is usually a good idea for the round dance program to be set up this way at the start, but many times this is forgotten and it is up to the MC to take care of it if and when the need arises.



One question that always occurs; how much time should the MC call during the hour he is working as MC. This is debatable, and there are two schools of thought. One is that he has been asked to MC because he is known

and does not need as much recognition. Therefore, he should not call at all. The other is that he should open and close the program of the hour. This should be decided before the program starts and each MC should receive his instructions prior to the beginning of the program. If he doesn't, he can make his own decisions and do as he thinks right and proper.

Keep in mind that when you are asked to MC at a festival, it is because someone thinks that you have enough ability to keep the party flowing smoothly and enough appeal to attract some dancers to the hall where you are working. Consider it an honor, and do your best to keep the program moving and to make the callers working with you for that hour glad that they had you for an MC and not some glory seeker who only cared about himself.



Mary Ann Herman & Ralph Page lead a weekend of folk and square dancing the weekend of June 19-20-21 at Scott's Oquaga Lake House, Deposit, N.Y. This weekend should be something different because each leader intends to reintroduce the folk, square and contra dances that were popular at camps and parties 20-years ago. A good chance to brush up on some basic dances. Further information - Scott's Oquaga Lake House, Deposit, N.Y. 13754.



HOW MUCH

SHALL WE SAVE?

by JOHN BRICE

How much should we worry about preserving square dance traditions and traditional square dancing? How much time should we give to the many new dances and how much to the older ones?

Square dancing is a folk art, and by its very nature is traditional. It is a dance form created by the people for the enjoyment of the people. The heritage that we have received from the people of the past must be preserved and passed on to the people of the future. But just as all the callers and all the dancers of the past have contributed to square dance traditions, we must also make our contributions. As soon as the process of creation stops, square dancing will die. It is as simple as that.

The square dance is no longer a "country dance". The cowboys, farmers and mountaineers who kept it alive for many years, have been joined by many thousands of city dwellers. The business and professional men, laborers and white collar workers, and others who have join-

ed the movement are helping to create the traditions of the future. Square dancing has had to change to fit their desires. They do not care whether or not a dance is "authentic". They ask only that it be fun to do.

Today's callers and dancers are used to public address systems that the old timers did not have. When everyone can understand the caller and need not know the dances by heart, a caller does not have to limit himself to visiting couple dances and depend on lead couples. It is no longer necessary to limit breaks and variations to the simplest ones. It is natural that the tradition of improvising should develop into today's "hash". It is natural that all four couples in a set should be kept active in the patterns. It is natural that the traditional figures should be constantly rearranged into new dances.



As callers and dancers travel more and more around the country, local traditions are giving way to a national tradition. The southwestern do-si-do (do paso) has spread almost everywhere. The ladies chain, once rare outside of New England, appears constantly in new dances from all parts of the country. Most terms are gradually becoming standardized and calls are becoming more directional. There is no need to preserve the traditional wording of a call if another is more easily understood.

The important thing is not whether a dance is new or old, or whether it is called and danced just the way

it was fifty or a hundred years ago. The most important tradition of square dancing is that of friends and neighbors creating for themselves a wholesome, sociable community activity, and this tradition is stronger than ever. As long as our programs are made up of dances the dancers like, we are upholding tradition. For the traditional dances are merely those that people continue to enjoy year after year.

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VERSE

If an apple a day keeps the doctor away,
It's news to this doubting cynic;
For the doctor today seldom comes anyway,
You have to go down to his clinic.

It's becoming rather obvious,
Though he dresses quite daringly,
That today's gay blade
Uses one quite sparingly.

We've got to hand it to the girls,
No matter what we say;
If we don't hand it to the girls,
They'll get it anyway.

"It's better to have loved and lost",
I've often heard it stated,
By men who found that wedded bliss
Was vastly overrated.

He doesn't work, he doesn't slave,
He doesn't spend, he doesn't save,
And that is why I asked my wife
Just what is wrong with a dog's life.



DANCING IN THE VIRGIN ISLANDS

by ROGER WHYNOT

Last summer while pursuing my job, I was fortunate enough to visit the Virgin Islands of St. Thomas and St. Croix. In July the heat there is oppressive, to say the least. The scenery, beaches, and food were all excellent. Let me say, I am happy I went, especially since it was "on the house", and also, I hope not to have to go again at the same time of year.

While on St. Croix, I had the opportunity to attend a "quadrille". This has to be one of the highlights of my dancing experience. Imagine a hot, hot night, low-roofed hall, all native people at the dance, music out of this world, and an open bar convenient to the musicians - well, it was like that.

At 9:00 p.m. the music struck up - a banjo, guitar, washboard, triangle, flute, gourds, a Z-shaped pipe, drums, and bones, all playing some most fascinating tunes. Later, a young man came to the doot, put his flute in playing position, and walked through the dancers playing away. The already excellent music then became even more intriguing. The hall really hopped then.

The dance form is longways, partners side by side. The floor manager was really a busy man and carried a whistle with which he signalled both music and dancers.



He was short, black, skinny and sweaty. His eyes sparkled and his feet were the busiest I've ever seen. His word was law and any unseemly behavior was immediately frowned upon and stopped. His calls were purely haphazard, unphrased, and certainly not in any rhythm or cadence. This did not detract from the enjoyment, all the dancers danced, the musicians played, and the sweat flowed. When a figure was finished, all who cared to ran to the bar for beer or stronger. I watched several men drink a large amount of liquor but saw no evidence of drunkenness.



Not being familiar with the dance being done, I was only a spectator for an hour. Then I could stand it no longer and turned to the rather buxom, matronly lady next to me and asked if she would care to show me how to dance. She said, "Sonny boy, stick with me". I did, and from 10:00 til 2:00 it was fun! From 2:00 til 4:00 it was work!

There were only a few figures used, whenever the manager tried to introduce a more complicated figure the floor fell apart. He was not in a teaching mood and so his remedy was to return to the easy figures. I have three that I can remember, plus one couple dance.

I certainly hope to be able to visit St. Croix again and tape the wonderful music these musicians use. My supply is limited and is not of the best quality. In search of two records supposedly available, I find no results. However, I do know that I will get them, or better, plus more of these dances.

Here is what we danced, over and over again!

Whistle - "fall in"

Whistle - Music - 16 bars

Ladies all give right hand
to opposite lady, left hand
to partner. (Manager's time
to assure proper formation,
even number of couples. In
this case, usually 50-60).

Whistle - Music stops, dancers retire
to proper place in line.

#1. Fall up
Fall back
Balancez
Coupe
Repeat

#2 Fall up
Fall back
Balancez
Coupe
*Ladies chain $\frac{1}{2}$
Balancez
Coupe
Repeat from *
Promenade



#3 Fall up
Fall back
Balancez
Coupe
*Men cross
Balancez
Coupe
Repeat from *
Promenade

#4 Fall up
Fall back
Balancez
Coupe
Grand chain
(right to partner, left
to next - balancez, pass
left to next, balancez)
Until you meet partner
Coupe
Promenade

This is not intended to be an "in depth" study. It
is simply a small collection of notes of remembered fig-
ures that I sweated through that one night in St. Croix.

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ARE YOU A PRO?

by AL ROCHE

Amateur status is not simply defined in these United States. In sports, the amateur may be the tennis player who wholly supports himself with "expense" money, or he may be the second baseman on a company team, holding a summer job only because he is a good batter.

In contrast, and with but few exceptions, the square dance caller earns his livelihood in a business or profession disassociated from square dancing. Only a minority of the callers of our acquaintance wring a net profit out of their calling activities. Few can look to calling as a substantial supplementary source of income.

But make no mistake about it, you are no longer an amateur when you call for a fee. You are not even a performer, engaged for a certain routine. You have assumed professional obligations. For that one evening and for that dance group you represent square dancing. In beginning groups particularly, you callers set the social tone, establish standards of dress and neatness, maintain the balance between fun and boisterous behavior, set an example in matters of kindness, consideration, and helpfulness.

That evening's fee is not for a facile demonstration of the newest calls and the latest breaks. No, nor for a chance to hear your singing voice (let's face it, chum!). For that fee you have undertaken to bring fun to an assortment of people who may be different in temperament, politics, creed, age, and ability to dance.

To help you there is foot-tapping music you didn't create, smooth dance patterns you didn't invent, and the natural desire for dancing which brought your group together in the first place. Can you blend these ingredients into a happy dance floor? Can you send those dancers home glowing with a fine experience?

If you can, brother, you're a 'pro'!



The ABE KANEGSON memorial record album is ready! This is welcome news to lovers of folk songs. "Black Is the Color of My True Love's Hair, The Keeper of the Eddystone Light, A Wanderin', Water Boy, Ha Na'Avu Babanot, Roumania, Brother Can You Spare a Dime, Hi Re Jerum, Big Rock Candy Mountain, Joshua Fit the Battle of Jericho". These plus eleven more songs in a fifty-minute program are in store for you. The 12-inch LP record can be obtained for \$5, plus 20¢ mailing charge, by mail order to the Kenegson Record Fund, c/o Doris Weller, 148 E 30th St. apt 3F, New York, N.Y. 10016. Any profits will go into a trust for Abe's two young sons.



MARRIED: January 31, 1970, Berril Garshowitz and Shelley Gordon.

BORN: To Mr. & Mrs. Robert Donahey, a son, William, January 28, 1970.

Thanks: To Evan Twomey, festival program

Mr. & Mrs. Harry Cullum, color photographs.

Mrs. Harriet Lapp, back issues of Northern

Junket.



Dear Sir:-

In a recent issue (Vol. 10. No. 1), of your magazine I read an article by Mr. Ed Moody, in which he said that you should never lose the beat of the music when you are standing still. He's so absolutely right, but there are a couple of extenuating circumstances. I have been a square dance caller for about 25 years and I have noticed things about my dancers.

Many folks, this writer included, couldn't possibly stand still if there happens to be a good beat of music playing. It's something you're born with. However, there are also people who square dance regularly who couldn't keep time to the music if their life depended upon it. They are mechanical. They know the basics and go through them without paying much attention to the music. This is why they're off the beat. However, they have a good time or they wouldn't come back dance after dance.

I am not looking for perfection. I'm just looking to give my dancers a good time. If I do this I feel that I have accomplished something. Of course if someone who is looking for perfection - and thank God they are few and far between - gets in a set with these

folks perhaps they won't have a good time. But that's the way the ball bounces sometimes.

He also mentioned being aggravated when his corner wasn't ready to do the allemande left when he was. Well, sometimes the lady has just been swung longer than she should have been and this is why she is not ready. No one should be aggravated at a square dance. You're out to have a good time, else why did you come? I would advise moving anyway, even if she's not ready, then you'll be on time anyway.

Sincerely
George Hodgson, Jr.
Phillipston, Mass.

NEWS

Conny & Marianne Taylor are sponsoring three interesting folk dance workshops in the Greater Boston area.

Saturday, May 9 at the Radcliffe Gym a workshop in Polish Dance led by Ada Dziewanowska, leader of the Krakowiak Dancers of Boston. Teaching sessions: 9:30 A.M. and 2:00 P.M. Party at 8:00 P.M. emphasis on Polish!

Saturday & Sunday, May 30 & 31, at the Cambridge, YWCA a workshop in French Dances led by Germain & Louise Herbert. Sat. 2:00 P.M. followed by a party in the evening at 8:00 "with a French accent"! Sun. 1:30 P.M. a session of more advanced dances, emphasis on Bourees.

Saturday & Sunday, June 20 & 21, an Israeli Dance Workshop at the Cambridge YWCA, led by Ayalah Goren. Teaching sessions, 2:00 P.M. followed at night by a party at 8:00 P.M. emphasis Israeli! Sun. 1:30 P.M. more advanced dances.

Further information about any or all of these workshops from the Taylors. 62 Fottler Avenue, Lexington, Mass.



THOSE WERE

THE DAYS

by RALPH PAGE

As you would expect, ~~part~~^{the} planned Junkets were quite different from the ones we wrote about in part 1. They were usually held in the spring or fall. One reason for this being that with so many people involved it required removing such items as the kitchen and sitting room stoves, and nobody in their right minds would suggest doing such a thing in the middle of winter when the thermometer frequently drops to 20 or more degrees below zero! It took but a few minutes for a few husky men to carry the stoves out into the shed, or out onto the piazza. They went out easier than they came back in: believe me!

Let me tell you exactly how these things went. Let us say that Uncle Wallace and Aunt Mabel decided that they would like to have a party the last Saturday night in April. At the post office, which also served us as general store, he would leave word with the postmaster

to "tell Ralph and Clint to come up next Saturday night Bring the rest of 'em with 'em". Both of us would be given the message when we dropped in for our mail. "Bring the rest of 'em with 'em", were the key words. They meant but one thing - Junket for one and all we wanted to invite. We got the word on a Wednesday afternoon and long before bedtime the same night word had been passed along to a dozen or more families in the village. The girls decided who would bring what in line of eatables and how much, taking into account that an evening of dancing whetted up an appetite enormously. It was taken for granted that Uncle Wallace would play his fiddle and do the prompting and that Aunt Mabel would play chords on the organ for some of the dances. Either Clint or I would make a special trip to Jim Davis's home to invite the old bachelor to come "and bring your banjo with you". Invariably we got for an answer: "Well, I don't know's I can. Awful busy right now. I'll try ter make it, but I ain't promisin'". It was merely part of the ritual. We knew it. He knew that we knew it. Jim wouldn't miss one of these affairs any more than he'd cut off his right arm!

By seven-thirty everyone would be at Uncle Wallace's. Young, old, and in between! Many of us walked crosslots through the woods. Others especially the ones with small cildren, drove. The youngest children were quickly bundled off to bed on one of the upstairs beds, communal fashion, covered with a blanket and left to sleep while their parents danced downstairs. The older ones stayed up an hour or two longer and either watched or joined in with the easier contras and squares that took up the fore part of the evening.



There would be a set in the kitchen, another in the sitting room (parlor to you modern city people) and if necessary another in the north dining room. (This

was where we ate during the hot summer months because it was on the back side of the house and a lot cooler). Except for the quadrilles, none of the dances were prompted throughout the entire dance. Uncle Wallace would clearly give the figures of the dance, call it a few times through, and then would shout "yer on yer own" and devote the rest of the dance to playing the fiddle.



Contra followed contra with only a few minutes between dances to let us talk over the last dance and laugh at something funny that no doubt had happened in one of the other rooms. We were serious about our dancing, but that didn't stop us from laughing and kidding each other a lot throughout the dance. I do not mean that we burlesqued the dances nor indulged in rough horseplay. Far from it. We simply enjoyed ourselves while dancing in a perfectly relaxed fashion. After an hour or two of dancing we'd pause for a drink of hard cider. Uncle Wallace always had a crock of it in the kitchen, and we were permitted two drinks apiece during the evening. That was all. NEVER more than two. We drank from a communal dipper and could take as many swallows as we wanted without putting down the gourd or dipper. That was one drink. The other came just before we stopped to eat.

Following the first break would come the first square set. Maybe another would be danced immediately afterward, but usually we went back to contras. More of us could dance together in a set and besides, we liked them better! One of our favorite contras was "Petronella". We never pronounced it that way. We knew it as "Pat'nella". Neither did we ever dance it to the tune

named "Petronella". All of the good fiddlers knew that particular tune and most of them heartily disliked it. We dancers went one step further - we despised it! The commonest tune in southwestern New Hampshire to do the dance to was "Girl I Left Behind Me", with "Finnegan's Wake" a close second. The nearer you got to Vermont the surer you were to dancing "Pat'nella to this tune.



And, to be completely different, we always danced the figures like this

Balance partner	Around to the right to place
Around to the right and	Down the center with partner
Balance again	Same way back, cast off
Around to the right and	Right and left four
Balance again	
Around to the right and	
Balance again	

The old dance books said to "turn around to the right" before "balancing". You'll find purists today who will insist that that is "the right way" to dance it. We knew that type of person in the old days too!

About ten o'clock we would stop for refreshments. The men brought in some planks from the shed and made rude tables out of them. Paper plates would be set on the table (This almost always was the rule; it was easier to throw a dirty plate into the fireplace and

burn it up than to wash 40-50 of them.) The men brought in the baskets of food and the girls took care of placing it on the table. Sandwiches of all kinds were piled high along the table - ham (home-cured, of course), cold chicken or turkey, roast beef, egg salad - quite often potato salad could be found in a huge blue and yellow bowl in the middle of the table. And of course pies - apple (usually dried apple in the spring of the year), custard and mincemeat. And I mean mincemeat, not the modern day abomination known as "mince". Sometimes a cake, but more often pies were the dessert. Gallons of coffee, made at home and brought to the house and warmed up over the fireplace coals. This would be a typical meal at a Junket. There was no rule about what was to be brought. Frequently there would be a large pot of home-baked beans on the table. The meal might take an hour to consume. There was no hurry about it. Then, after the men had had a smoke, if there was going to be any singing, it would start right then.



Someone, anyone at all, would start singing say "When You and I Were Young Maggie", and in a trice the rest would join in, in harmony if possible. There might follow in quick order: "Down By the Old Mill Stream", "Aunt Dinah's Quilting Party", "When You Wore A Tulip", "Long, Long Trail", etc. Sure, we knew the older, traditional ballads and songs such as "Springfield Mountain", "Lord Randall" (that we knew as "Dirante, My Son"), "Brennan On the Moor", etc. but we thought of them as solo songs and not for come-all-ye singing. Probably our favorite song was one called "Old Pod-Auger Times", which we knew wasn't a folk song at all, and never would be. We just liked it to sing it that's all!

Then more dances; more contras, a quadrille or two - maybe even a lancers if the girls could convince the

men to dance it with them. Around one o'clock we'd start to go home. But not before thanking our hosts for a good time and the promise to come again before long.

This would be a typical planned Junket. I have been to some that had 50-60 people there. Naturally, not all of us were able to dance at the same time. But no one minded taking turns. Probably October and early November were the favorite months for these larger Junkets. Often they would be combined with a corn husking. Dancing at a husking bee could be in the barn, after sweeping the floor of the debris of bushels of cornhusks. More often it took place in the house after the corn had all been husked and stored away.

I must mention another kind of dancing party that was quite popular when I was a young lad. That was called a "Pound Party". Invariably held in the town hall, the price of admission was a pound of anything per person. Sugar, salt, dry beans or peas, a squash or pumpkin, a jar of home-canned fruit, vegetables, anything at all. You deposited your "pound" (and it could, and usually was, more than a pound) at the door before entering the hall. At the conclusion of the dance, the prompter would announce what had been brought. So many pounds of this or that, and conclude by thanking one and all for their kind generosity and say that it would be put to good use. We knew that. We also knew the families in town that had had hard luck that summer and faced a winter with less than a full cellar. No stigma was attached to that fact. It could happen to anyone. It was one of the ways we tried to take care of our own during the great depression.

THANKS: To Ralph Sweet, book of life tunes.





VIGNETTE OF A FIDDLER

There are thousands of fiddlers in the world - some even make records advertising themselves as the "world's greatest fiddler!" - there are hundreds of fiddlers who would be considered excellent; there are perhaps a score who are considered topnotch. But there is only one Jean Carrignan. Thanks to electronic tape and LP records his genius and artistry will be saved for all time.

Ti-Jean (as he is known among his friends) is a show stopper. Wearing a lumberjack shirt and the red sash of Quebec City, when he plants his fiddle under his chin the sounds that emanate are positively guaranteed to leave the audience gasping and yelling for more.

For some years now, Montreal's folk music devotees have been gathering every Wednesday night at Moose Hall to hear the finest of folk singers and instrumentalists. Just recently they were treated to a concert by Jean whose virtuosity as a fiddler has awed everyone from Pete Seeger to the Queen of England for whom he has given several "command" performances.

At concerts and festivals across North America and Europe Carrignan's playing has inspired people to use - and mean - terms like "Dazzling technique" and "Marvel-

lous musicianship". All this for a man with no formal musical training, who has never learned to read music. Carrignan has given concerts at Town Hall and Carnegie Hall in New York City, Jordan Hall in Boston and appeared at a couple of the Newport Folk Festivals and several Mariposa Festivals. He represented Canada at the Cavalcade of the Commonwealth Festival in London in 1960, and was invited by then High Commissioner, George Drew to stay over for the Maple Leaf Ball, presided over by Princess Alexandra.

He has recorded half a dozen LPs and will record another pair soon for London Records. He says that it takes many years to become a successful fiddler. "You can spend twenty-five years learning to play one piece right. I know three styles of playing: Scottish, Irish, and French and almost everything I do is from the 19th century; there is nothing from the 20th century in it. I learned from my father, and from Indian fiddlers in ~~Cauhnawaga~~ and Beauharnois, as well as from the great fiddlers of the twenties and thirties like Michael Coleman, James Morrison and Joseph Allard. But these men are all dead now, and when I am finished no one will be able to do it. I don't play for money; I play because I think it is worthwhile and because I love it."

Jean Carrignan has younger twin-brothers who are terrific fiddlers in their own right. I have known the three of them for some fifteen years and I'd like to close this "vignette" with this. It happened the year that Jean and Bob Hill were at Maine Folk Dance Camp. Carrignan dropped in to my afternoon contra class, his fiddle under his arm, quietly taking a seat while the class finished whatever contra they were doing. I asked if he would like to play for us and he replied that he would like to play "Money Musk". Quickly the group lined up and he began playing the tune, correctly and in proper tempo. Two or three times he played it straight; then once through with improvization; then again as it was written; then another improvization, etc. for some 10-12 minutes. No improvization was anything like the

previous one. I was entranced. I stopped calling and took my place at the foot of the line and danced it as I've never been able to dance it since.

His ancestry is French; his repertoire Canadian, Scottish and Irish. But I'll swear his right hand was made in Germany; it's a precision tool.

The Northeast Fiddlers Association, Inc. has prepared a 12-in. LP recording of some twenty-nine fiddlers who competed in their annual fiddlers contest last summer. It costs \$4.12 from them: RFD #3, Barre, Vt. 05641. It is a worthwhile record to have in your collection.

"Do-Ci-Do Dolores", a cartoon book with over 100 cartoons for square dancers taken from the pages of "Square Dance" and "New England Caller" is now available from the cartoonist-publisher, Stan Burdick, of 216 Williams St., Huron, Ohio for \$2.00 postpaid.

An important date for all folk dancers to remember -- Saturday, May 30, 1970 8:00 p.m. The KRAKOWIAK POLISH DANCERS, Mme. Ada Dziewanowska, Director, presents "A Festival in Poland", with songs by Danuta Wysocka, at John Hancock Hall, Boston, Mass. All seats reserved at \$3, \$4, \$5. The Krakowiak Dancers are the most colorful dancers in the east. They deserve your support.

Doubleday's Anchor paperback book division is publishing Folklore in America, selections from the Journal of American Folklore over the past seventy years, representing all sections of North America. Out this month.

FOR SALE

Musical Mixer Fun - \$1.00
by Ray Olson

Swing Below - \$1.50
by Ed Moody - A Book On The Contra Dance

Dancing Back The Clock - \$1.50
directions for 94 Old-Time English Round Dances

Let's Create Old-Tyme Square Dancing - \$2.50
by Ralph Sweet - A MUST book for serious callers

New Hampshire Camp Notebook - \$1.00
200 dances - square, contra, folk - songs recipes

New Hampshire Camp Fare - \$1.00
favorite recipes at N.H. Folk Dance Camps

Country Kitchen - \$1.75
favorite recipes of Monadnock Regionnof N.H.

COMPLETE YOUR FILE OF NORTHERN JUNKET!
we have many of the back issues @ .50 each

Order any of the above material from:

Ralph Page, 117 Washington St. Keene, N.H. 03431

MAINE FOLK DANCE CAMP

Session A June 27 - July 3 - Mary Ann Herman, Ralph Page, John Pappas, Goya & Matteo, Nelda Drury

Session B July 4 - 10 Mary Ann Herman, Ralph Page, John Pappas, Conny & Marianne Taylor, Nelda Drury.

Session C July 11 - 17 Mary Ann Herman, Ralph Page John Pappas, Andor & Ann Czompo, Nelda Drury.

Session D August 16 - 21 Mary Ann Herman, Ralph Page Ada Dziewanowska, David Henry, Conny & Marianne Taylor, Jane Farwell.

Session E August 22 - 28 Mary Ann Herman, Ralph Page, Ada Dziewanowski, David Henry, Conny & Marianne Taylor, Jane Farwell.

Session F August 29 - Sept 4 Mary Ann Herman, Ralph Page, Jane Farwell, Goya & Matteo, David Henry, Paul & Gretel Dunsing.

Labor Day Weekend - Sept. 5 - 7 Mary Ann Herman, Ralph Page, Jane Farwell, Goya & Matteo, Paul & Gretel Dunsing.

Sessions in General folk dances, New England contras Squares & Lancers, Hindu, Mexican, Greek, Hungarian, Polish, Israeli, German.

You are sure to find what you like at Maine Camp!!!

After May 15 write to Box 100, Bridgton, Maine 04009

FOLK DANCE HOUSE is now holding classes three nights a week at the

"V" HALL of the

Diocese Armenian Church
630 Second Avenue
Between 34th and 35th Street

Do NOT use the Cathedral entrance. There is a separate door in the stone wall, in the middle of the Avenue. That is the door to use.

COME JOIN US FOR THE SAME KIND OF QUALITY FOLK DANCING for which Folk Dance House is famous. Mary Ann and Michael Herman will do most of the teaching.

Tuesdays 6-8 p.m. Early class for Intermediate folk dancing with thorough instruction for those with some experience.
8:30 - 11 p.m. Fast Intermediate session, rapid teaching and review

Wednesdays 6-8 p.m. for real beginners. A fun way to get started in folk dancing. Basic dances taught painlessly - you'll be dancing in no time at all.
8:30 - 11 p.m. Late class. Advanced and practice sessions for those with much experience. Emphasis on style.

Fridays 8:30 - 11 p.m. Light folk dance fun. Easy intermediate, advanced. A real folk dance "come-all-ye"!

THE THISTLE

A MAGAZINE FOR SCOTTISH DANCERS

Descriptions - Background - History

Sample backnumber on request

Quarterly \$1.25 from 3515 Fraser St. Vancouver 10. B.C.

The Canadian Folk Dance Record Service now carries full lines of "DANCE ISRAEL" LP; also Bert Everett's book-TRADITIONAL CANADIAN DANCES. Write for their listings.

185 Spadina Ave. Toronto 2B, Ontario, Canada

Copies of old recipe books ~~WANTED~~ privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project. ALSO - any old-time dance music for violin or full orchestration. Dance music only, please. Send to:

Ralph Page, 117 Washington St. Keene, N.H. 03431

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO 2 - 7144

BOOK REVIEWS



CATALOGUE OF ENGLISH AND AMERICAN CHAPBOOKS AND BROADSIDES BALLADS IN HARVARD COLLEGE LIBRARY. Compiled by Charles Walsh & William H. Tillinghast.

Cambridge, 1905. xii #171 pp. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. 67-23932. \$9.50.

To the serious student of Americana this is a valuable book. Harvard College has one of the great collections of this kind of material, some 2461 items being listed in this book.

For three centuries these pop art mass media reflected the customs, beliefs and history of the common man. It is nice to know that there is a published index to the material at Harvard College.

THE STORY OF THE CAROL. Duncan, Edmondstone. London, 1911. xii # 253 pp. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. 69-16805. \$8.50.

The author, Edmondstone Duncan, takes the word carol in its richest and widest sense, in which it is almost coextensive with folksong. Many old music scores, literary allusions are a welcome inclusion. The author surveys the diverse forms and purposes of carols as well as the days, feasts, seasons, pageants, and religious rites with which the songs have been associated down through the years in many lands. An excellent book for any lover of folk songs.

THE STORY OF MINSTRELSY, Duncan, Edmondstone. London. 1907. xvi # 337 pp. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. 69-16802. \$3.50.

This is not the "last word" in the history of Minstrelsy, since further work has been done since 1907. However, this is a very worthwhile book for any folk singer to have in his/her library. In sixteen chapters the author explores British minstrelsy from the time of the Druid bards to the end of the Stuart period. I liked it immensely.

CHURCHYARD LITERATURE. Kippax, John Robert. 1877. 213 pp. Reissued by Singing Tree Press, Detroit, Mich. 1969 L.C. 68-22033. \$9.50.

The author spent five years collecting and arranging seventeenth to nineteenth century American epitaphs. Here they are. The humorous, the admonitory, eccentric, and ridiculous. It serves as a sound base for further studies in the field of "grave" literature.

THE COUNTING-OUT RHYMES OF CHILDREN. Bolton, Henry Carrington, 1888. xiv # 123 pp. Reissued by Singing Tree Press, Detroit, Mich. 1969. L.C. 68-23139. \$6.75.

I found this a delightful book and recommend it to any serious researcher and folklorist. Used to determine who is first to be "it" in children's games, counting-out rhymes appear in almost identical forms in the Old and New World; among savage and civilized people.

PAGES AND PICTURES FROM FORGOTTEN CHILDREN'S BOOKS. Tuer, Andrew W. London. 1898-99. 510 pp. 400 illustrations. Reissued by Singing Tree Press, Detroit, Mich. 1969. L.C. 68-31096. \$8.50.

Another delightful book of fascinating selections gleaned from school books, manuals of manners, toy books and other types of children's literature. If you are a middle-aged "youngster" you'll love this book.

REST DAYS. Webster, Hutton. 1916. xvi # 325 pp. Republished by Gale Research Co. Detroit, Mich. 1968. L.C. 68-58165. \$12.00.

This is the standard work on the origin of holydays and their religious and sociological development. As such it belongs in the library of any serious-minded researcher and folklorists. To those people I recommend it.

LIVING COUNTRY BLUES. Oster, Harry. xvi # 464 pp. 15 candid photographs. Footnotes, annotations, discography, bibliography, index of song titles. Published by Folklore Associates, a division of Gale Research Co. Detroit, Mich. 1969. L.C. 69-20397. \$10.00.

It's about time that someone wrote a book that examined a number of blues collected in folk communities. All that have been discussed in print to date have been those in commercial recordings. This book is the result of six years travelling in the South, recording all types of Negro folk music. More than 300 pages of this book is devoted to the songs themselves. Complete lyrics of 221 blues are thematically arranged. There are songs about gambling, drinking, poverty, women, prison, and other aspects of life, its pleasures and pains, as sung by blues singers. Musical notations of many of the songs are included. The book belongs in the library of every folk singer as well as in the library of every person interested in American folklore. Blues are a part of our American heritage and deserve further study.

Money still talks. But if the value of the dollar keeps dropping, it will be talking in a whisper.

Archeologists are trying to find out where man came from, an undertaking almost as difficult as finding out where he is going.

The time for learning was about an hour before your ignorance taught you an expensive lesson.

A prisoner is a fellow who does not mind being interrupted in the middle of a sentence.

CONTRA DANCE

YANKEE REEL

an original dance by Ted Sannella
suggested music: Yellow Haired Laddie Reel



The Dance

1st, 3rd, 5th, etc. couples cross over before start.

Right hand star once around with next below

Left hand star back to place

Down the center with partner

Separate, come up the outside to place

Go into the middle and swing partner

Swing the next below

Take this person, half promenade

Half right and left to place

Continue dance as long as desired

SQUARE DANCE

JENNY'S STAR

an original square by Roger Whynot

Suggested music: "Darling Nellie Gray"

Any introduction, break and ending you wish

All four ladies promenade the outside ring
 All the way, once around you go,
 The ladies to the center, make a right hand star
 Turn the star, one time round you go
 Hold the star, left hand to partner's left and
 Balance as you are there in a star
 Turn by the left half way round
 And balance once again
 Then step through and with your corner swing
 Take your corner with you and promenade the ring

Repeat three more time.

The seventh annual National Camporee of National Square Dance Campers Association, Inc. will be held at Pecatonica Fairgrounds, Near Rockford, Ill. on July 17, 18 & 19. The Camporee is open to all N.S.D.C.A. Inc. members. Further information from N.S.D.C.A. Inc. Box 721, Appleton, Wisconsin, 54911.

Folk Dance Leadership Council of Chicago's 13th annual Folk Dance Camp will be held June 5-6-7, 1970 at Camp Hastings, Ill. Beograd Orchestra from Milwaukee furnish live music. Further information by writing to Robert L. Abson, 3225 N. Paris Ave. Chicago, Ill. 60634

FOLK DANCE

BAL de JUGON

Record: Disques Vogue, EPL 7-711 (45 rpm)

Formation: Couples in Varsouvienne position. Lady to R of Man.

Part 1.

16 meas. Both start with L foot and do a L heel-toe by placing L heel forward on floor, then bringing L toe beside R foot. Each now does a half turn clockwise (to R) in place with 3-steps, L.R.L. to face in opposite direction, still keeping Varsouvienne position.

The action is repeated, doing a heel-toe with R foot, then turning half round counter clockwise with 3-steps, R.L.R. to face original position.

Do all of the above three more times for a total of 16 measures of music (32 counts).

Part 2

16 meas. Dance forward around the room with 14 twosteps starting with the L foot. Couples move around the room in the usual line of direction, and usually do the dance in a circle formation, although this is not necessary.

Stamp lightly twice L.R. on the end of the musical phrase.

Part way through the 14 two-steps, the melody ends, then begin again. Do not break the continual two-stepping.

This dance is from Upper Brittany and was introduced into this country by M. & Mme. Germain Hebert, of St John P.Q. Canada. It's a delightful little dance and every one loves the melody and inevitably demands an encore.

FOLK SONG

HIGH BARBAREE



There was two lofty ships, from old England they set
 Blow high, blow low, and so sailed we! sail
 The one she was the Princess and the other Prince of Wales
 Cruising down along the shores of High Barbaree!

"Lay aloft, lay aloft", our jolly skipper cried,
 "Look ahead, look astern, look a-weather and a-lee."

"There's nothing out ahead sir, there's nothing out
 astern,
 There's a rock upon our quarter and a ship upon our lee".

"Now overhaul and speak", our jolly skipper cried;
 "Are you an India merchantman or Yankee privateer?"

"I am no India merchantman or Yankee privateer,
 But I am a salt-sea pirate and I'm sailing for my fee."



'Twas broadside to broadside those gallant ships did
Until the Prince of Wales shot the nitate's lay,
masts away.

For quarter, for quarter, the pirates they did cry,
Blow high, blow low, and so sailed we!
But the quarter that we gave them was to sink them in
the sea.
Cruising down a-long the shores of High Barbaree.

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Folk Dance Center of Philadelphia hold their Spring Weekend May 29, 30, 31, 1970, at Camp Hilltop, featuring Genevieve Shimer teaching English Country Dances. Here is an opportunity to learn some different, exciting and interesting dances.

Contact Nellie Maxwell, 1309 W. Wyoming Ave. Philadelphia, Pa. 19140 for further information and rates.

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The Kentucky Western Waterland Association is sponsoring the Second Annual Septemberfest from Saturday, September 12 through Saturday September 26, 1970. The program will be for Square and Round Dancers daily, September 19 through September 26.

Further information from: Septemberfest Chairman, P.O.
Box 190, Murray, Kentucky, 42071.

Buffalo Gap Camp, sponsored by the Washington, D.C. area folk dancers hold their 2nd annual dance camp at Cold Stream, West Va. May 29-30. Staff: John Pappas, Yves Moreau and Glenn Bannerman. Contact Mel Diamond, 2414 East Gate Drive, Silver Spring, Md. 20906 for further information.

Special news from Folk Dance House announcing a new set of Balkan dance records recorded by the Macedonian Folk Orchestra, Skopje. Dick Crum helped supervise the project and has prepared the instruction sheets that come with the records. Ask for: MH 3037 - Skudrinka
Lesnoto

MH 3038 - Cigancica
Pravo Sopsko Oro

MH 3039 - Pajduska
Dracevka

MH 3040 - Povrateno
Ratevka

MH 3041 - Devetorka
Baba Gjrgja

MH 3042 - Kopacka
Crnogorka
Jedanestorka

and

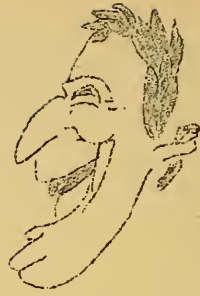
The following 2-records, collected and recorded by Michel Cartier in Bulgaria, available only on MH-LP, are now issued on both 78 & 45 RPM too:

MH 3043 - Eleno Mome (new record by Koca Petrovski)
Triti Puti - Bulgaria

MH 3044 - Zapojas - Bulgarian
Kamishitsa - Bulgarian

The records are unbreakable, come with directions.
78 RPM at \$1.75 - 45 RPM at \$1.50

Order from:
Folk Dance House
P.O. Box 201
Flushing, N.Y. 11352



IT'S FUN TO HUNT

The following items are from the pages of The Cheshire Republican, a weekly newspaper published in Keene, N.H. for some eighty years during the 1800s and 1900s until 1912. We find these old-time dance items of interest,

1/15/81 Local Affairs:-- The sleigh ride of '81 to Marlow, by about twenty couples of the younger people of this city, takes place today (Friday). The party will dine and dance at the Forest House, and the "Colonel" will doubtless do everything for his guests to render their visit a pleasant one. After a good dinner and lively music, with good horses the ride home by moonlight will not be bad to think of.

The grand military ball and concert at City hall, January 20, is an entertainment worthy of the hearty support of all our citizens. Tickets to the balcony will be on sale Saturday, at Tilden's, at one dollar each, thus affording an unusual opportunity for all to hear Brown's Brigade Band of Boston, twelve pieces, pronounced the finest in New England. The promenade and the merry dance on the newly carpeted floor, all in all, must be an entertainment well worth the price of admission, and we wish the Battalion success in their effort to make this the grand affair of the season.

Hinsdale:-- Two dancing schools are well commenced in our midst; one of them at Fisk's hall on Monday even-

ings taught by Professor George M. Randlett of Fitchburg, and the other at armory hall, on Tuesday evenings in charge of Miss F. Bella Battles. There are not far from sixty couples in attendance at both schools, so there is no danger that this graceful accomplishment is being neglected by our young folks, and even some of the "old boys and girls" do not feel as if they were too old to learn.

<<->>

1/22/81 Local Affairs:- The concert and ball given by the Keene L.G. Battalion, on Thursday night was a grand affair. Brown's Brigade Band of Boston furnished music for the occasion and the concert selections previous to the ball, as well as the music for dancing was of course particularly fine. The orchestra occupied a raised platform, directly in front of the hall stage, which was reserved for honorary members and invited guests. There was but little done in the way of decorating the hall, except draping the front of the gallery with bunting. Gunns crossed in the windows and all the beautiful standards of the battalion occupying a prominent position as is usual whenever the organization is assembled. The floor was covered with canvas obviating all inconvenience from dust.....During the concert, the hall gradually filled by the arrival of dancers, and at about ten o'clock the grand march was led by Governor Head and joined in by a large company. A quadrille immediately followed the march, which seemed to be the initiatory exercises of the night's festivities. We congratulate the Battalion on the success of their grand ball and the result of their efforts in making this one excel all that have preceded it.

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1/22/81 Westmoreland:- The social dance at the town hall on Tuesday evening last, proved a very pleasant and successful affair in all respects, with a fine company of 50 couple to dance and 40 to take supper. And anyone acquainted with Mr. Bennett need not be told that with his ability and disposition to do his part in

his line all things for comfort and agreeableness would be provided.

<<->>

1/29/81 Local Affairs:- Calico party dance at Cheshire hall next Wednesday evening.

A select party of young people enjoyed a German, at Liberty hall, Wednesday evening.

A party of ladies and gentlemen of this city, who attended the grand military ball given by the Keene L.G. Battalion, Thursday night, 20th inst. started the next afternoon, intending to be present at a ball at Worcester Mass. that evening. On account of the severe storm, the train on the Boston, Barre and Gardner railroad got stalled, and the party were obliged to remain in the car twenty-one hours, miles away from any hotel. No relief being sent by the railroad officials, some of the soldiers of the party, who in former times experienced forced marches, waded through the snow and procured teams which brought them to Winchendon in season to take the Cheshire evening train for Keene.

Westmoreland:- In our last week's communication of town news, in mentioning the social dance at town hall, we gave the exact figures as to the number of couples present, etc. in reply to our written inquiry on this point. We have since learned that he, being in a hurry at the time, gave the number without being particular as to the exact number, and that the number of couples who participated in the dance was nearer forty than fifty, as given, parties from Chesterfield and Putney, Vt. helping to make up the company. Bennett and Higgins' band furnished music, and all passed off very pleasantly. Had it not been that quite a number from this town attended the opera at city hall, Keene, that evening, the number at the social dance would have been still larger of course. We wish to say here, that as a correspondent, in giving news for publication we always aim as near as possible, to give it strictly correct in ev-

ery particular. But, as it must be seen, it is not always convenient for one to be personally present to witness on each and every occasion to be named; therefore, we wish and most respectfully request of those who may wish to give items of news, or notice of meetings that may be included as items of town news, that they be very particular and get it correct, and if we can be of any service in this line we will be very glad to oblige.

<<->>

2/5/81 Marlboro:- An old-fashioned ball will be held at the town hall next Tuesday evening. Old style dances and all dancers will be the order of the evening. A turkey supper will be served at the Converse House. Music, Goddard's Orchestra of Gardner, Mass.

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2/12/81 Local Affairs:- Monadnock Encampment No. 10. I.O.O.F. will give their annual calico ball, at Cheshire Hall, Wednesday evening, February 23, to which a general invitation is extended. Music by Keene Quadrille band, and supper furnished by the Cheshire House for all who wish. Return tickets will be given those wishing to attend, from all stations on the Cheshire, Ashuelot, Keene and Manchester railroads.

Marlboro:- The old line ball at the town hall, Tuesday evening, proved an enjoyable gathering, although a small number were in attendance. Music was furnished by Goddard's Orchestra of Gardner, Mass. Colonel Converse furnished supper in the upper town hall, and a right royal supper it was too. For a dance, the old line ball was the event of the season.

<<->>

2/19/81 Hinsdale:- There will be a grand concert and masquerade ball at the town hall on Monday evening, February 21st. Russell's Fitchburg orchestra will give a concert from seven to nine o'clock, and then the hall

will be cleared for dancing. A costumer will be at the Ashuelot House the day before the ball, prepared to furnish costumes for those who desire. It is expected that this will be the grandest ball of the season and a large attendance is expected.

<<->>

2/26/81 Local Affairs:- The Keene Fire Department may well feel a pride in the success that attended their concert and ball at city hall last Friday evening. The concert by the Cadet band of Boston was said to have been, by our best musicians, one of the finest ever given in this city. The ball was largely attended, and all seemed to highly enjoy the occasion.

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3/5/81 Hinsdale:- The masquerade ball held last week was very fully attended, and in variety of costumes and excellence of music is thought to be the best masquerade ever seen in town.

Five years ago, Mr. & Mrs. H.C. Carter commenced the battle of life together; and in celebration of their fifth anniversary, a social gathering was held in their home, Tuesday evening, February 22. Over a hundred of their friends and neighbors met, intending to give them a surprise visit, (but the surprise proved a failure) who in remembrance of the event, and as a token of respected esteem, brought chairs and other useful articles. After partaking of a bountiful supply of refreshments brought by the visitors, those who wished spent the time in dancing, till the small hours of morning. The pleasant occasion will, no doubt, be long remembered by all those so fortunate as to be in attendance.





PAINLESS FOLKLORE

Singing Carts

Gaily painted ox carts so constructed that they "sing" or rattle in a certain way are a feature of the villages of Costa Rica. Each Countryman is known by the peculiar rattle of his cart; many people claim to be able to distinguish the sound of neighbors' carts even at night.

The ox carts are used not only in daily work but are a colorful part of the February fiestas.

February

In the majority of our states, the coldest day of the year usually occurs in early February. However, there have been instances when the coldest day came as early as November and as late as April.

Ozark mountaineers believe that thunderclaps heard in February foretell the same number of frosts in May.

Hot Cross Buns

Hot cross buns are of pagan origin. When Anglo-Saxons celebrated the coming of spring, they made and ate cakes. With the coming of Christianity, the pagan spring celebr

ation merged with the Christian Easter. Cakes continued to be a part of the festivities, but the church blessed the cakes. Cooks made crosses on the cakes, and hot cross buns are now a familiar sight on Good Friday.

MARK OF A GENTLEMAN

No one could presume to be a gentleman or freeman in the Middle Ages who did not have a harp and know how to play it. On the other hand, slaves were forbidden to own or to learn to play the harp, thus maintaining the gentleman's prerogative. Moreover, a gentleman's harp could not be seized for debt, since the harp was a symbol of his rank.

SUPERSTITION

Blacksmiths who repaired wagon wheels were superstitious about stepping over the wagon tongue. When the job called for removing all the wheels, the smith was likely to begin with the left front one, next the left rear, then the right rear, and last the right front. In that way the blacksmith avoided stepping over the wagon tongue.

FOXGLOVES AND FAIRIES

Legend makes foxgloves a part of the magic world of Fairies. The name means "the folk's gloves," that is, the glove of the folk, the little people, the fairies. Wind makes music with the bells of the foxglove, but only fairies are able to hear it. And sometimes the little folk use the bells as petticoats, sometimes as caps. In parts of England foxgloves are known as fairies' petticoats; in Ireland, fairy caps and fairy bell. In Wales they are believed used by witches as thimbles.



IMPROBABLE THINGS THAT KEEP ON HAPPENING

Raking up the past, throwing a hint, blowing a photo,
dancing your head off. Laughing your head off, pick-
ing someone's brains, keeping a stiff upper lip, burst-
with joy.

TONGUE TWISTERS

Three gray geese in green grass grazing; gay were the
gray geese and green was the grass.
Beth's best beau bet Bess' best beau Beth's blue blouse
belonged to Bess.

Five fine fiddlers fiddled furiously to find the fast-
fiddler of the fine fiddling five.
Seven shy soldiers sold six salted salmon.

FADED PHRASES

Haven't seen hide nor hair of him.
He's a haren scarem type.
He fell for her like a ton of bricks.
He did me dirt.
My dogs are barking.
He's batching it.
I only know what I read in the papers.
Let's go wet our whistles.
He's a sneaky Pete.
Talk of the devil!



IDLE THOUGHTS

As soon as the average person pays one fiddler off, an-
other begins to tune up.
You are an old-timer if you can remember when the sky
was the limit.
A man could retire nicely in his old age if he could
dispose of his experience for what it cost him.

DO YOU REMEMBER?

When you didn't dare to eat anything containing seeds for fear of having appendicitus?

When the doctor would fix up your badly cut finger without sending you to a hospital for a week or two?

When you carried in your pocket a nickel-plated combination pen, pencil and self-inking rubber stamp which printed your name and address?

When a man could be depended on to have a row of pins stuck in the lapel of his coat?

When you measured a room for wall paper and it turned out that you were three rolls short?

When a girl named Molly McGuire had trouble in lighting her fire; as the fuel was green she used kerosene, and has gone where the fuel is drier?

When a little German band would show up once in a while to liven things up?

When the "Boston Herald" ran a straw vote as to which was the most popular make of bicycle?

When the ladies were so afraid of getting tanned they wore sun bonnets?

When the girls were fixed out with blue baby ribbon in their corset covers so it would show through?

The stereoscope and the views of Switzerland that company used to look at?

The Josh Wetherbee records?

While we're waiting, maybe somebody will tell us if there are now any mothers who make those good old twisted doughnuts, or hand out to their children between meals thick slices of home-made bread spread with butter and maple sugar?

Do you remember? It really isn't so long ago!



TRADITIONAL FOOD

It's getting harder and harder to get a piece of good home-made pie. The biggest trouble with a baker's pie is the fact that they have a heavy hand when it comes to adding corn starch to the filling. Take a baker's blueberry pie. There's so much corn starch in with the berries that the whole filling is like a mass of goo. There used to be a saying up here in New Hampshire that you could tell a good farmer by the size and quality of his woodpile and a woman's ability to cook by her pie crust and her biscuits.

To be real truthful, some women have a heavy hand with flour and shortening. Their pie crusts are not too distant cousins of hides in the process of tanning. I have tried to eat biscuits that had the same admirable, enduring qualities of Mount Monadnock. More marriages have broken up because the wife couldn't cook than because of infidelity, and if I've insulted a few marriage counselors I'm glad of it!

Here's my mother's recipe for pie crust:

1 $\frac{1}{3}$ cups all-purpose flour	$\frac{1}{2}$ cup shortening
Pinch baking powder	$\frac{1}{3}$ cup ice water (ap-
$\frac{1}{2}$ teaspoon salt	proximately).

Sift the flour, salt, and baking powder. Add the shortening by cutting in with a knife or the edge of a spoon. The shortening should be coarse, not completely blended. Use just enough water to moisten the crust so that it can be rolled out on a floured board. The less water you use, the flakier and richer the crust. And please, ladies, remember: when you're making pies of berries and watery fruits, make the bottom crust a little thicker than usual. Then you can cut a piece of pie that doesn't leak as if a steam roller had meandered over it.



Now, as to what goes into a pie. It seems strange to me, when pies are so easy to make, that there are so many second-rate efforts put on a dining table. Two kinds of pie made New England famous: apple and blueberry. Let's make an apple pie first.

After the bottom crust is put in a deep, 8-inch-diameter pie plate, mix together about 1 cup white sugar and 1 tablespoon flour for green or very juice apples. Put about 3 tablespoons of the mixture on the bottom crust. Over this, slice some peeled apples. Make the slices very thin. When the dish is half full, put on half the remaining sugar and flour and then small pieces of medium sharp cheese, pieces about as big as the end of your forefinger.

Now fill the plate moderately full of more sliced apples. Put on the rest of the flour and sugar and sprinkle with cinnamon. Right plumb in the middle put 1 teaspoon of molasses. Put 6 or 8 little dabs of butter - dabs the size of your little finger. Scatter them around the pie.

Now roll out the top crust. Blend some shortening and butter in your hand and spread generously over this crust, sprinkle with flour. Make a design in the crust so the juice can ooze out and the steam escape.

Moisten with water all around the edge of the crust in the pie plate and put on the top crust. Trim off the surplus and bead around the top with a fork, so that the two crusts are in loving juxtaposition. Sprinkle water over pie. Bake at 400-degrees for close to an hour. That's apple pie, real apple pie. Don't be misled by any new fangled notions of tossing in pieces of lemon or orange. If the apples aren't good enough in the first place, trying to doctor them up is only making a bad matter worse. The Northern Spy variety is a wonderful pie apple. My wife likes a combination of McIntosh and Delicious. It's a great combination, believe me.



Now for blueberry pie. More abominations have been passed off as blueberry pie than you could shake a stick at in a month of Sundays. It shares honors at the top of the list in August with fresh apple pie. One good reason for living in the country is that you can pick blueberries and transfer them into pies within a few hours. Trying to make a good pie of blueberries several days off the bushes is as futile as trying to eat three-day old sweet corn.

Remember the need to have the bottom crust thicker than usual. Use a deep pie plate - all pies were meant to be thick. Mix a cup of sugar and a heaping teaspoonful of flour together and put half of this on the bottom crust before any berries go in. That's a place where otherwise good cooks go wrong. If you put the berries in and all the sugar and flour on top, the chances are the pie will boil over and make a mess of your oven. All right, we have half a cupful of sugar and flour spread on the bottom crust. Now put in half the berries and a quarter

cup of the sugar and flour mixture. Fill in the rest of the berries and spread the other quarter cup of sugar and flour.

You're not done yet, not if you want to have real blueberry pie. Before you tuck in the top crust, scatter a dozen bits of butter, bits the size of a pea bean, over the berries. Then put on the top crust. Make a few holes for the blue juice to bubble through and the steam to escape. Now there's a blueberry pie!



There are a number of good reasons for living in New Hampshire. Vermonters claim that we make our wives get up first on winter mornings to build the fire in the kitchen stoves, but that's because they're jealous of our blueberries!

New Hampshire blueberries are just a mite better than those of Vermont or Maine. The Pine Tree State has had a lot of publicity because of its blueberries, - but they're mostly the low kind that grow close to the ground. They're reasonably good, much better than no blueberries at all, and infinitely preferable to the big-seeded huckleberries that so many deluded city folk buy thinking they are getting blueberries. Huckleberry pie is fair eating - but only fair.

The real blueberries grow best on New Hampshire's thin-soiled upland pastures and along the edges of its hummocky swamps. They grow on high bushes, often higher than a man's head. They're a soft, purplish blue color and on them is a bloom that sets them apart from their poor cousins that live down on the ground.

It cannot be proved, but I've always thought that if

Jupiter could have had blueberry pie for his banquet on Plympus, nectar and ambrosia would never have received more than passing notice.



Earlier we mentioned biscuits. There are literally hundreds of recipes for them, but by and large the simple ones give the best results. Here are two:

3 cups flour
 $1\frac{1}{2}$ teaspoon soda

$2\frac{1}{4}$ teaspoons cream of tartar
 $\frac{1}{2}$ teaspoon salt

Sift all ingredients together three times. Don't be lazy and skimp on this if you want grad-A biscuits. Add 6-tablespoons of shortening and blend. Then use enough whole milk to make a soft batter. If you have any light cream in the refrigerator use some of it. One of the major secrets is that the batter must be as soft as possible and still be firm enough to be rolled out. Bake at 450 degrees for about 15 minutes. The only safe way to tell when a biscuit is done enough is to open it.

SOUR-MILK BISCUITS

2 cups flour	$2\frac{1}{4}$ teaspoon salt
$2\frac{1}{3}$ teaspoon soda	$3\frac{1}{4}$ cup thick sour milk or butter-
4 tablespoons shortening	milk

Fresh hot biscuits and maple syrup is one of the worlds great desserts. It is well known in northern New England and Canada, but city folks who are more than one generation removed from the land are always surprised when they hear about it.

So far as mere man can observe, a woman begins gathering recipes when she agrees to a lifetime job of cook-

ing for her man and then continues to gather them from friends, newspapers, and magazines. She tucks them away into cookbooks, stuffs them into kitchen drawers among the spices, puts them into little wooden boxes that are meant to hold neat three-by-five cards, and usually has a few in a pigeonhole in her desk and an overflow in the lowboy drawer in the front hall. Very often she carries a few in her handbag, scribbled on the backs of envelopes and bills. The old timers used to call them "re ceets", remember?

How a woman finds a recipe is one of the major mysteries. Yet, a year and three months after she has tucked away Aunt Suley's recipe for chocolate cake, she can go through the heterogenous mixture of slips of papers and clippings, and usually inside of ten or fifteen minutes find just what she wants. Someone ought to invent something so a woman could keep her recipes in order.

KITCHEN HINTS

Garnish a cottage salad with a dollop of whole cranberry sauce. Tasty and pretty!

Homemade pasta will be lighter in texture by adding seltzer instead of plain water.

Fold shredded cole slaw and dressing into cranberry sauce and serve on a lettuce leaf.

Add a dash of almond extract to whipped cream for a new taste treat.

Try adding raisins or chopped peanuts to your next Louisiana mashed yams.

Steam a lobster before broiling it and you will retain its juice.

Add grated Parmesan cheese to the breading for chicken or veal for a piquant flavor.

Tomatoes stewed in sugared water will have the flavor intensified and the acid taste modified.

Next time you roast a turkey, baste it with port wine added to the drippings.



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The Boston Branch of the Royal Scottish Country Dance Society sponsor their Seventeenth Annual Weekend of Scottish Dancing July 24 - 27, 1970 at Pinewoods Camp, Plymouth, Mass. Further information from Raymond G. Biggar, 9 Washington St. Lexington, Mass. 02173

